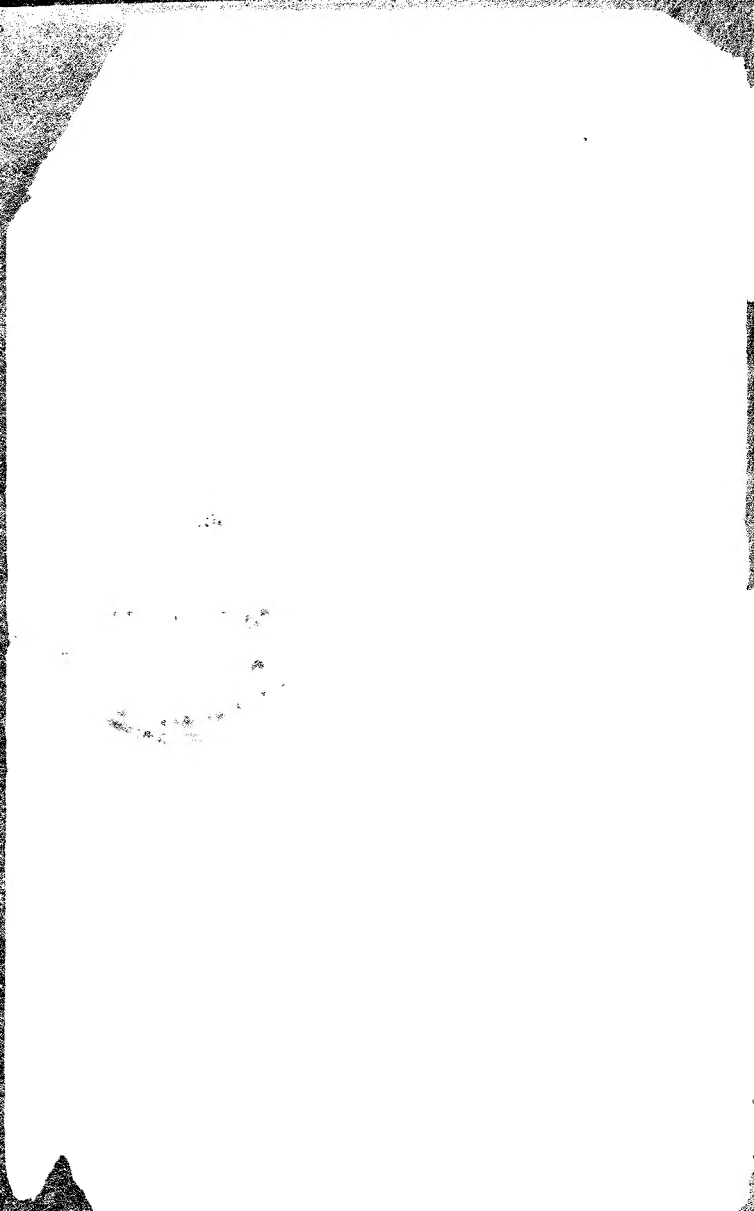
HOW TO

DANCE



How To Dance.

A COMPLETE BALL-ROOM AND PARTY GUIDE.

CONTAINING ALL THE LATEST FIGURES, TOGETHER WITH OLD-FASHIONED AND CONTRA DANCES NOW IN GENERAL USE.

ALSO,

A GUIDE TO BALLROOM ETIQUETTE, TOILETS, AND GENERAL USEFUL INFORMATION FOR DANCERS

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How to Dance.

Since society's earliest formation, one of the most favorite and graceful amusements has been dancing. It is sport *par excellence* in which both sexes can indulge with equal propriety and pleasure, and has increased in favor with all, until at the present day scarcely a social gathering is held at which dancing in some of its many phases does not take place.

Dancing is essentially a home as well as a public amusement; father, mother, uncle, aunt, as well as the young folks, can take part in it, and under the merry influence of the music and the smiling faces around them, forget for the nonce their years.

A great many, however, are debarred from the enjoyment of the mazy dance by not knowing "how to dance." Either bashfulness, pecuniary circumstances, or lack of time or opportunity has prevented them from attending dancing-school, or being taught by a master.

For the benefit of that large class, we have gotten up this book, at a great expense of labor and money.

We confidently state that by perusing its pages carefully, following the directions, and practicing the examples found therein, that any of our readers will be able to figure with as much grace and self-possession in the ball-room as if they had just emerged from the tuition of some celebrated dancing-master.

With these brief words of introductory we leave our little gem of Terpischore to speak for itself.

THE TOILET.

The first consideration for a lady is simplicity of attire, whether the material be cheap or costly—such simplicity as produces the finest effect with the least apparent labor, and the smallest number of articles.

The next is elegance of make and propriety of color. Fashion generally will determine the former, but the latter is to be left to individual taste.

In the selection of colors, a lady should consider her figure and complexion. If she be slender and sylph-like, white, or very light colors are supposed to be suitable; bnt if inclined to embonpoint, such colors should be avoided, as they apparently add to the bulk of the wearer.

Pale colors, snch as pink salmon, light blue, maize, delicate green and white, are most in vogue among blondes, as beiug thought to harmonize with their complexions. Brilliant colors are generally selected by brunettes for a similar reason.

Harmony of dress involves also the idea of contrast. A pale girl looks more pale, and a brunette less dark, contrasted with strong colors. But as the blonde and brunette are both beautiful in themselves, when the contour of the face and figure is good, a beautiful girl, blonde or brunette, may adopt either style, or both alternately; for a uniform style of dress finally assumes the character of mannerism and formality, which is incompatible with the highest excellence in any of the fine arts.

Ladies should remember that men look to the effect of dress in setting off the figure and countenance of a lady, rather than to its cost. Few men form estimates of the value of ladies' dress. This is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the other sex than costliness of clothing.

In having dresses made long, care should be taken that they be not so long as to touch the ground, for in that case they are likely to be torn before the evening has half expired. It is almost impossible to dance, if the dress sweep the floor, without such an accident, except with a very careful and accomplished partner.

The head-dress should be in unison with the robe, though ladies having a profusion of beautiful hair require little or no artificial ornament. A simple flower is all that is necessary. To those who are less gifted in this respect, wreaths are thought to be becoming.

Tall ladies should not wear anything across the head, as it

increases their apparent hight. A chaplet or drooping wreath would, therefore, be preferable.

White satin shoes are worn with light-colored dresses, and black or bronze with dark ones. The gloves should fit to a nicety.

Mourning—even half-mourning—has always a somber appearance, and is, therefore, unbecoming in a ball-room; but since decorating it with scarlet has come into fashion, an air of cheerfulness has been imparted to its otherwise melancholy appearance.

A lady may wear a black dress with scarlet flowers and trimmings. Many ladies, whether in mourning or not, wear black from preference, trimming it with such colors as their taste suggests. A black satin dress looks better when covered with net tarleton or crape; the latter to be worn only when in mourning.

There is very little variation in gentlemen's ball attire, it being generally black.

INTRODUCTIONS.

THE practice of introducing persons to each other in the ball-room has been ridiculed, on the ground of the uselessness of making persons acquainted with each other where it can be of no benefit to either party. The proper rule is not to introduce one person to another without knowing that it is agreeable to both. Gentlemen are introduced to ladies, not ladies to gentlemen; in other cases, the younger to the elder.

Our custom of indiscriminate introductions has often been made the subject of comment by foreigners, who can discover no possible advantage in being made acquainted with those in whose company they are likely to be but a few minutes, in whom they take not the slightest interest, and whom they never may recognize or even meet. Besides, each one wishes to exercise his own judgment or taste in the selection of acquaintances; and it is, therefore, clearly a breach of politeness to introduce anyone to your friend or associate, before knowing that it will be agreeable to both parties.

When an introduction to a lady is solicited by a gentleman, the consent of the lady to make his acquaintance should be asked, that she may have an opportunity of declining. This

rule should be adopted also in an assembly room, it being understood, however, that the introduction is for that evening only, after which the acquaintance ceases.

In private parties introductions are not considered necessary. The having been invited by the host is a voucher of respectability. Therefore, if a lady meet a gentleman who seems to be desirous of becoming acquainted with her, there should be no hesitation on her part in meeting his advances, without the ceremony of introduction. But at a public ball, before an introduction be given, the lady's permission and that of the gentleman accompanying her should be obtained.

All should be as much at ease in the ball-room or private party as if at home; no person can be pleased in the consciousness of being awkward—the possession of confidence, however, should be without effrontery, which, next to affectation, is the most unpleasing fault in either sex. Ease is to be admired, but carelessness and negligence are contrary to good manners.

Whoever is admitted to a company of ladies and gentlemen, is supposed to be, for the time at least, on an equality with all present, and should be treated with equal respect.

When a gentleman accompanies a lady to a ball, he should dance with her first, or offer to do so; and should take care that she be provided with a partner whenever she desires to dance.

At private parties ladies and gentlemen should not dance exclusively with the same partners, if by so doing they exclude others from desirable company. We may, however, without impropriety, ask a lady to join us the second time in a dance. We should treat all courteously; and, not manifesting preference for any one in particular, be ready to dance with whoever may need a partner.

Never become involved in a dispute, if it be possible to avoid it. Give your opinions, but do not argue them. Do not contradict, and, above all, never offend by endeavoring to correct seeming inaccuracies of expression.

Never lose control of temper, or openly notice a slight. Never seem to be conscious of an affront, unless it be of an unmistakably gross character.

In company it is not required to defend friends, unless the conversation be personally addressed, and then any statement known to be wrong may be corrected.

Do not give hints or inuendoes. Speak frankly or not at all. Nothing charms more than candor when united with good breeding. Do not speak in a loud tone, indulge in boisterous laughter, nor tell long stories. Be careful not to speak upon subjects of which you are ill-informed. Never seem to understand indelicate expressions, much less use them. Avoid slang phrases and pet words. Confess ignorance rather than pretend to know what you do not. Use good English words and not fantastic phrases. Call all things by their proper names; the vulgarity is in avoiding them.

Never repeat in one company any scandal you have heard in another. Give your own opinion; but do not repeat the opinions of others.

Anxiety to accommodate and to make all happy, is a distinguishing mark of a gentleman or lady.

If you have in any manner given offense, do not hesitate to apologize. A gentleman on accidentally touching you, or passing before you, will ask pardon for the inconvenience he causes.

Never forget that ladies are to be first cared for, to have the best seats, the places of distinction, and are entitled in all cases to your courteous protection.

Do not cross a room in an anxious manner, or force your way to a lady to merely receive a bow, as by so doing you attract the attention of the company to her. If you are desirous of being noticed by any particular persons, put yourself in their way as if by accident, and do not let it be seen that you have sought them out; unless, indeed, there be something very important to communicate.

When meeting friends in public, you salute them the first time, and not every time of passing.

In ascending a staircase with ladies, go at their side or before them.

Great care should be given to prevent the appearance of awkward bashfulness. Assume a modest confidence and all will pass smoothly.

The most obvious mark of good breeding and good taste is a regard for the feelings of our companions. True courtesy is founded on generosity, which studies to promote the happiness and comfort of others. It is more winning than grace or beauty, and creates sentiments of love at first sight.

When conversing with your partner, let it be done in a quiet tone, avoiding affectation, frowning, quizzing, or the slightest indication of ill-temper, and, particularly, criticising the dress or appearance of others.

While dancing, a lady should consider herself engaged to her partner, and therefore not at liberty to hold a flirtation, between the figures, with another gentleman; and should recollect that it is the gentleman's part to lead her, and hers to follow his directions.

Pay strict attention to the dance, but not so marked as to appear as if that attention were necessary to prevent a mistake.

At a private ball or party, a lady should not manifest preference for a particular partner, but should dance with any gentleman who properly asks her company.

At a public ball, if a gentleman, without a proper introduction, asks a lady to dance, she should positively refuse.

When a gentleman, having been properly introduced, requests the honor of dancing with a lady, she should not refuse without explaining her reason for so doing.

On no account should a lady parade a ball-room alone, nor should she enter it unaccompanied.

An introduction in the ball-room for the purpose of dancing, does not entitle you to afterwards claim acquaintance with a partner. All intimacy should end with the dance. It is proper, however, for the lady to recognize the gentleman, if such be her wish; he, of course, not failing to return the salutation.

If a lady be engaged when you request her to dance, and you have obtained her promise for the succeeding dance, be sure to be in attendance at the proper time, and thus avoid even the appearance of neglect.

If you cannot waltz gracefully, do not attempt to waltz at all. In this dance the gentleman is more conspicuous than in any other. In waltzing, a gentleman should exercise the utmost delicacy in touching the waist of his partner.

If prudent, you will not enter a quadrille without knowing the figure, and at least a few of the steps.

Dance quietly, from the hips downward. Do not jump, caper, or sway your body.

In giving hands for ladies' chain, or any other figures in the

quadrille, you should accompany it with an inclination of the head in the manner of a salutation.

When a gentleman accompanies a lady to a ball he will at once proceed with her to the door of the ladies' dressing-room, there leaving her; and then repair to the gentlemen's dressing-room. In the meantime, the lady, after adjusting her toilet, will retire to the ladies' sitting-room, or wait at the door of the dressing-room, according as the apartments may be arranged. After the gentleman has divested himself of hat, etc., and placed the same in the care of the man having charge of the hat-room, receiving therefor a check, and after arranging his toilet, he will proceed to the ladies' sitting-room, or wait at the entrance to the ladies' dressing-room for the lady whom he accompanies, and with her enter the ball-room.

The ladies' dressing-room is a sacred precinct, into which no gentleman should ever presume to look; to enter it would be an outrage not to be overlooked or forgiven.

At the commencement of a ball, it is customary for the band to play a march, while the company make a grand entrée and march around the room; at the conclusion of which, the company, or as many as convenient, should be seated.

After the march, and when the music for the promenade has ceased, all of the dancers will take their places on the floor at the sound of a cornet or some other signal from the orchestra, or by the announcement of the Floor Manager. But no position should be taken by any of the dancers until the signal to do so has been given.

When forming the quadrilles, if by any oversight you should accidentally occupy another couple's place, on being informed of the intrusion, you should immediately apologize to the incommoded party, and secure another position.

Contending for a position in quadrilles, at either head or sides, indicates an irritable and quarrelsome disposition altogether unsuited for an occasion where all should meet with kindly feelings.

When a gentleman is waiting on a lady to a ball, he should invariably dance the first set with her; and may afterwards introduce a friend, or exchange partners, or dance again as circumstances or inclination may dictate.

A gentleman having two ladies in charge may, in the absence of friends, address a stranger, and offer him a partner, asking

his name previous to an introduction, and mentioning that of the lady to him or not, as he may think proper.

Persons unacquainted with the figures should not attempt to dance, as they expose their own awkwardness and annoy all who may be dancing with them.

At the commencement of a quadrille, bow to your partner, and then to the lady on the left. This is sometimes omitted in private society.

When passing through a quadrille, let your arms hang easily, and avoid any display of agility or knowledge of steps.

When dancing with a lady to whom you are a stranger, be cautious in your conversation, saying as little as possible, without being considered unsociable. Be mild in your deportment, leading your partner gently through the dance, and simply taking, not rudely grasping, her hand. At the end of the dance conduct your partner to her seat, and as she occupies it, politely bow and retire.

If a lady refuses to dance with you, bear the refusal with becoming grace; and if you perceive her afterwards dancing with another, seem not to notice it, for in these matters ladies are exempt from all explanations.

Nothing is more indicative of vulgarity than the habit of beating time with the feet or hands during the performance of an orchestra. It should be borne in mind that, however agreeable to one's self, it is extremely annoying to the company.

Loud conversation, profanity, stamping the feet, writing on the wall, smoking tobacco and spitting, or throwing anything on the floor, are strictly forbidden.

The practice of chewing tobacco and spitting on the floor, is not only nauseous to ladies, but is injurious to their dresses. They who possess self-respect, will surely not be guilty of such conduct.

THE QUADRILLE.

THE quadrille is the most universal, as it is most certainly the most sociable of all fashionable dances. It admits of pleasant conversation, frequent interchange of partners, and is adapted to every age. The young or old, the ponderous *pater familias*, or his sylph-like daughter, may with equal propriety

take part in its easy and elegant figures. Even an occasional blunder is of less consequence in this dance than in many others; for each personage is in some degree free as to his own movements, not being compelled by the continual embrace of his partner to dance either better or worse than he may find convenient.

People now generally walk through a quadrille. Nothing more than a perfect knowledge of the figure, a graceful demeanor, and a correct ear for the time of the music are requisite to enable any one to take a creditable part in this dance. Steps are quite gone out of fashion; even the *chasse* has been given up for some time past.

A quadrille must always consist of five parts. If a variation be made in the fourth figure, by the substitution of *Pastorale* for *Trenise*, the latter must then be omitted; or *vice versa*. As soon as a gentleman has engaged his partner for the quadrille, he should endeavor to secure as his *vis-à-vis* some friend or acquaintance; and should then lead his partner to the top of the quadrille, provided that post of honor be still vacant. He will place the lady always at his right hand.

Quadrille music is divided into eight bars for each part of the figure; two steps should be taken in every bar; every movement thus invariably consists of eight or of four steps.

It is well not to learn too many new figures; the memory is liable to become confused among them; besides which, it is doubtful whether your partner, or your *vis-à-vis*, is as learned in the matter as yourself. Masters are extremely fond of inventing and teaching new figures; but you will do well to confine your attention to a few simple and universally received sets, which you will find quite sufficient for your purpose. We begin with the oldest and most common, the First Set of Quadrilles.

The set is composed of eight persons—four ladies and four gentlemen. Two couples to form the top and bottom, and two to form the sides. The gentlemen place themselves on the left of their partners.

Before commencing a description of the Quadrilles or square dances, in order to save a repetition of terms, I would wish the readers of this book to bear in mind the following instructions:

In all cases where you have to cross to the opposite side, turn

your partner, or make use of the ladies' chain, use seven walking steps, and bring the left foot up behind for the eighth.

When you have to advance and retire, or set to your partner, use three walking steps forward, and bring the left foot up behind, and retire by walking back, first with the left, then with the right—with the left again, and bring your right foot up to the left to finish.

First Figure.—The first part of this figure is called half right and left, because you pass on the right hand side of the first person you meet in crossing, and the left hand side of your own partner; when you get across, repeat the same to your place. Set—taking care to pass on the right hand side of each other, give the right hand, and turn.

Ladies' Chain.—The ladies cross, giving their right hands to each other, and the left to the opposite gentleman—the same back to place. The gentlemen move around behind their partners, giving the opposite lady their left hand, and the same movement is repeated to meet their partners. Keep the hands—cross over to opposite side—then half right and left to finish. The side couples repeat this figure.

Second Figure.—Top lady and opposite gentleman advance and retire, then cross over, in a semi-circle; repeat these two movements to get to your places. Set to partners and turn. The side couples repeat the figure.

Third Fgure.—The top lady and opposite gentleman cross over, lightly touching the right hand as they pass, return again, this time retain the left hand, all four form a chain, make one small step forward, and one back, do this twice, then cross over to the opposite couple's place, the couple who are dancing the figure advance and retire twice, give the nearest hand to your partner, all four advance and retire, then half right and left, the same as in the first figure, to finish.

Fourth Figure.—Top lady and her partner advance and retire, the lady now crosses, the gentleman leaving her halfway, retires alone; the opposite gentleman now advances with the two ladies, taking their outside hands. The two ladies now cross to the other gentleman. The gentleman who leads them retires alone. The three advance and retire from the other side, then all three cross over, give hands around, cross over to opposite sides. Half right and left to finish. The side couples repeat the figure.

Trenise.—The top lady and her partner advance and retire, they then advance again, the gentleman leaving the lady opposite him. The two ladies cross to the opposite side. The top gentleman advances to meet his partner, the bottom lady returns to her place; set to partners and turn.

Finale.—All join hands around, advance and retire twice. The top and bottom couples advance and retire, then cross over. Repeat the same again. Ladies chain, and hands around. In crossing do not alter the side on which you stand, but go straight across.

CHEAT FIGURE.

Begin with first couple balancing to the right, turning opposite persons with both hands. Balance to next couple, then to fourth ,and then balance and turn partners. The third, second and fourth couples follow the same order. You have the privilege of turning with the person who presents hands or not, and anyone can step in between you while balancing, thus cheating you in turning, or you can appear to turn to one person and then suddenly turn to another.

JIG FIGURE.

Opens with hands all around. The ladies then leave their partners and balance to the next gentleman on their right, and turn. Upon reaching her partner all balance to partners and turn. Hands all around again, gentleman balance to the right and repeat the same movement.

BASKET FIGURE.

Head couples forward and balance. The ladies join hands around in the center, the gentlemen forming a circle outside. Gentlemen stop on the left hand side of their partners and pass their hands, joined, over the heads of the ladies, allowing the ladies to pass backward and rise on the outside, thus forming a basket. Balance and turn partners. Sides repeat.

DOUBLE QUADRILLE.

This is a variation of the plain set, known as Coulon's Double Quadrille, which is sometimes danced to secure an agreeable variety during a ball. It requires the ordinary quadrille music, but *only half that usually played to each figure.*

First Figure.—The pecularity is, that all the couples, sides as well as top and bottom, start at once. Double *chaine Ang-*

laise; sides outside first and second couples. All couples balance and turn. Ladies hands across, first right hand and then left, and back to places. Half promenade. First and second couples *chaine Anglaise;* third and fourth, *grande chaine* around them to places.

Second Figure.—Common single *L'Eté,* with this difference, that first lady and first side lady commence at the same time to perform the figure with their gentlemen *vis-à-vis.* Lady of second couple and second side repeat with gentlemen opposite.

Figure Three.—Similar arrangement to that in last figure; the two couples setting in cross lines.

Fourth Figure.—The top couple dance with the right side couple; the bottom with the left. The sides repeat, with top and bottom couples in like manner.

Finale.—Galopade around, top and bottom couple continuing it to center of figure and back, then sides advance to center and back, and as they retreat, top and bottom couples galopade into each other's places. Side couples do the same. Then repeat figure until all have regained their own places. Double *chaine des dames,* and galopade around. Figure repeated, sides commencing; the galop concluding.

THE "NINE PIN"

Has become quite fashionable of late, affording more amusement probably than any of the other dances. An extra gentle man takes a position inside of the circle and is known as the "Nine Pin." Opens with hands all around; Nine Pin then turns each lady in succession; ladies and gentlemen circle alternately around Nine Pin; back to places, and grand chain, Nine Pin joining in. At the sonnd of the cornet, or stoppage of music, whoever is unfortunate enough to be without a partner, (right hand to ladies in every instance,) is considered Nine Pin, and must take his position inside of the circle.

THE LANCIERS

Is undoubtedly one of the most popular and fashionable of the quadrilles.

It is more intricate and complicated than the plain quadrille, hence it is essential that those who essay to perform it be especially careful to be quite perfect in the figure—bearing in mind that a single mistake will frequently spoil the entire

quadrille. But once having thoroughly mastered the figure, the dancer will never forget it, for we know of no tunes which so completely suggest the figure as the old-fashioned music of the Lanciers.

First Figure.—Head couples advance and retire; advance again, gentlemen turn opposite ladies and retire to places (first eight bars). Cross over, couple passing between second (four bars). Return to places, second couple passing between first (four bars). All balance to corners, each gentleman turning his neighbor's partner on his left (eight bars).

Second Figure.—Opposite couples take partners by left hands; advance and retire; advances again, leaving her in the center of the quadrille, and retire to his place (first eight bars). *Chassez croisez*, and turn to places (second eight bars). Side couples join, top and bottom couples making a line of four on each side; advance and retire four steps, each gentleman turning partner to place.

Sides repeat.

Third Figure.—Couples forward and back (four bars); forward a second time and salute, and return to places (four bars). Opposite couples right and left.

Sides repeat.

Fourth Figure.—Head couples visit couples on their right, to whom they bow, crossing over immediately to the left couple and do the same, returning to places. First and second couples then right and left; turn partners to places (second eight bars).

Sides repeat.

Fifth Figure.—This figure commences with the music, only one preparatory chord being sounded, so each gentleman should stand with his right hand in that of his partner, ready to start. It begins with the *grande chaine*—that is, each gentleman gives his right hand to his partner, presenting his left to the next lady, and so on alternately right around till all have once more reached their places, saluting his partner each time they meet (sixteen bars). First couple form as if for a galop, taking one turn around, returning to their places with their backs to their *vis-a-vis*. Third, fourth and second couples step in behind them in the order indicated (third eight bars). All *chassez croisez*, gentlemen passing behind ladies. First lady leading off to the right and gentlemen to the left—each respectively followed by all the couples—till they reach the bottom of

the quadrille, where they join hands and promenade back to places. They then fall back into a line on each side, four gentlemen and four ladies facing one another (fourth eight bars). Each line then advances and retreats at the same time. Turn partners to places (fifth eight bars).

Second couples and sides repeat.

THE CALEDONIANS.

FIRST FIGURE.—First couples and their *vis-a-vis* cross hands half around with left hands back again. Balance to partners and turn. Ladies chain. All balance to corners, each gentleman turning his neighbor's partner on his left (eight bars).

Side couples repeat.

Second Figure.—First gentleman advances and retires twice, second time bowing to opposite lady. Balance to corners and turn. Each lady then passes to her neighbor's place. All then promenade around with new parties. Repeat as above till each lady is brought back to her original partner, in her own place.

Third Figure.—This figure, with the exception of the latter part, corresponds with first figure of Lanciers. Head couple advance and retire, advance again; gentlemen turn opposite ladies, and retire to places. Cross over, first couple passing between second; return, second couple between first. Balance to corners and turn. All join hands, advance and retire twice; turn partners to places.

Sides repeat.

Fourth Figure.—First lady and *vis-à-vis* gentleman advance four steps and stop; second lady and first gentleman do the same. Each gentleman turns partner to place. All the ladies then move to the right and the gentlemen to the left, to their neighbor's places—four steps. Another four steps and they meet their original partners. Promenade to places.

Sides repeat.

Fifth Figure.—First couple promenade around on inside. Four ladies advance to center, courtesy, and retire. Gentlemen advance and retire in a similar manner. Balance and turn partners. Grand chain half around, promenade to places and turn partners. All *chassez.*

Second couple and sides repeat.

THE VIRGINIA REEL.

Six or seven couples range themselves in two lines down the room, ladies on the right, gentlemen on the left; partners facing each other.

The dance opens with the gentleman at the top of his line, and the lady at the bottom of hers, advancing to each other half-way, courtesying and bowing, and back to places. Same couple advance to center of line again, and turn with right hand, then with the left hand, then with both hands; advancing fourth time and a *dos-á-dos*. First gentleman then turns his partner, she turning each gentleman down the line with left hand, he turning each lady; upon each successive turn, turn partner; arriving at bottom of line, first couple passes to head; separating, lady passes outside of ladies' line, and gentleman outside of gentleman's line; ladies and gentlemen follow their respective lines, meeting partners at bottom, and *chassezing* up the center; first couple then *chassez* down the middle, and take position at foot of line. The other couples follow as above, completing the figure with each line joining hands, turning partners and *chassezing*.

In some circles the Virginia Reel is danced in the following manner:

The top couple advance to each other and bow, then the lady turns sharply off to the right and the gentleman to the left, and the respective lines follow them to the end of the room (much as in the fifth figure of the Lanciers.) On reaching bottom of figure, top couple join hands and raise their arms, forming an arch, under which all the rest of the couples pass back to their own places, except the top couple, who remain where they are at the bottom. The second top couple (now become *the* top couple) now repeat these movements from the very beginning—lady at top of her line and gentleman at bottom of his advance, and so on, until the original top couple have worked their way back to their places at the top of the line, when the dance is finished, or may be all done over again as often as found agreeable.

THE WALTZ A TROIS TEMPS.

This is the "old waltz," as it is called, that which is always implied when "*the* waltz" is spoken of.

In this waltz the time is three-quarter: in each bar there are three steps in three beats of the time. The gentleman takes his partner around the waist, in the same manner as for the polka and all other round dances.

(First beat.) Pass your left foot backward in the direction of the left. (Second beat.) Pass your right foot past your left in the same direction, care being taken to keep the right foot in the rear of the left (third beat), and then bring the left up behind the right, completing ONE BAR.—(First beat.) Pass right foot forward toward the right. (Second beat.) Pass left foot forward still toward the right (third beat), and bring right foot up to right, turning at the same time on both feet and completing the turn, TWO BARS.—Always conclude with the right foot in front, in order to be ready to commence with the left.

The above description is intended for the gentlemen, *as they invariably commence on the left foot;* if, for a lady, "right" is substituted for "left," in the foregoing, it will be found to be equally applicable. The usual progression of all waltzes is from the gentleman's left to right; but a good dancer should be able to waltz equally well in the reverse direction, as it affords an agreeable change for his partner, and gives a pleasing variety to the dance.

WALTZ IN DOUBLE TIME.

(First beat.) Slide in the direction of the left with the left foot. (Second and third beats.) *Chassez* to the left with the right foot, remembering not to turn—FIRST BAR. (First beat.) Pass right foot to the rear while turning half-around. (Second and third beats.) Pass left foot behind the right foot, *chassez* forward, completing the turn.—SECOND BAR.

The great principle to be observed in all waltzes is to dance them smoothly and evenly with the sliding step, or *glissade.* All jumping or hopping should be at once discarded as eminently ungraceful.

CELLARIUS OR MAZOURKA WALTZ.

This graceful dance is sometimes, though rarely, introduced as a feature in the *programme du bal;* we therefore give a description of the step, premising that it is not a dance to be learned from a book, and that what we here set down is only

intended to refresh the memory of those who have learned it, but who, from its being so seldom danced, are likely to forget some one or more of the movements of which it is composed.

The time is that of the *Valse à Trois Temps*, but the more slowly the dance is played, the more graceful is the result.

The gentleman having half-encircled lady's waist with right hand, takes her right hand in his left, slides forward with left foot, and hops twice on it; then slides with right foot and hops twice on that. Repeat this for sixteen bars, letting the movement be circular, as in the waltz, and getting half around during the two hops on each foot, the four completing the circle.

As formerly danced, there followed a movement which may be described as springing on each foot in succession, striking the heels together, sliding, and so on—but this showy performance has gone out of date.

At present, the dance concludes with a *valse en glissade* strongly marked.

THE SCHOTTISCHE.

THIS is probably danced less than any of the other round dances in "best circles," being deemed "vulgar." With children and young persons it is, however, still a favorite; and therefore we give a description of the manner in which it is danced.

The Scottische is danced in two-four time, the first and third beat in each bar being slightly marked. The slower the time is played, in moderation, the more pleasing the effect.

The gentleman takes the lady's waist and hand, as in the polka, and starts off with the design of moving in circles; he slides forward the left foot, and as it stops, brings the right up to it smartly; slides the left forward again, and gives a spring on it, while he raises the right foot, and *points* it ready to start off with that, and repeat these movements. They may be continued without variation, the dancers revolving as in a waltz, if it is agreeable to the lady; but she may prefer that it should be continued as formerly danced. Then when the first step had been performed eight times—that is, four starting with the left foot and four with the right, alternately—the second part of the figure commences.

This consists of four double hops. Take two on the left foot,

half turning at the same time, then two on the right, completing the round. Repeat this; resume the first step for two bars; and so on throughout. But the *Valse à Deux Temps* step is now generally substituted for the hops, and indeed, when a Schottische is played, good dancers often use that step throughout it.

THE POLKA.

A HOPPING or jumping movement in this dance is singularly ungraceful; so is the habit many have of kicking out their heels to the inconvenience of other dancers. The feet should scarcely be lifted from the ground—the dancers sliding rather than hopping—and the steps should be taken in the smallest compass, and in the very neatest manner. Again, the elbows should *not be stuck out*, nor the hands extended at arms' length, or *placed upon the hip*.

You will clasp your partner lightly around the waist with your right hand, and take her right hand in your left, holding it down by your side, without stiffness or restraint. The lady places her left hand on your shoulder, so that you may partially support her.

Remember that the polka is danced in three-four time, and that there are four beats to each bar. Three steps are performed on the three beats; *the fourth is a rest.*

Observing this, proceed thus:

First Beat.—Advance your left foot, at the same time rising on the toe of the right with a springing motion.

Second Beat.—Bring right foot forward, so that the inner hollow of it touches the heel of the left foot, and as it touches raise left foot.

Third Beat.—Slide left foot forward and balance the body on it, while the right foot is slightly raised, with the knee bent, ready to start with the right foot after next beat.

Fourth Beat.—Rest on the left foot.

With the next bar, start off with the right foot, and repeat the step, then with the left, alternating the feet at each bar. Bear in mind all the while that you are to revolve in a circle, and to accomplish this it is neccessary to half turn in each bar, so that two bars, one commencing with the right foot and one with the left, will carry you around.

The lady reverses the order of the feet.

Relief from the fatigue of perpetual spinning around must be sought, not in promenading or executing the steps in straight lines—these methods are exploded, and the correct thing *is to reverse the direction in which you have been revolving.* Thus if you start from right to left in the usual manner, change the step and revolve from left to right. This is difficult, but may be achieved with practice.

THE GALOP.

AMONG our notices of the round dances—not merely those which are fashionable, but even those that can by any possibility occur in any modern ball-room—we can not do better than describe the Galop. This is undoubtedly one of the fastest of dances, and from its life and spirit—also from the circumstance of its always being allied with the most dance-compelling music—it has always been, and, we venture to say, will long continue to be a great favorite.

The *tempo* (time) of the Galop is two-four, but the step resembles, as nearly as possible, that of the *Valse à Deux Temps.* The great rapidity of this dance requires the utmost care to prevent—as we remarked with regard to the *deux-temps*—its degenerating into a mere scramble. A good dancer should be able to introduce into the galop every variety of reverse-movement.

REDOWA.

THIS dance, though a very popular one, is somewhat difficult, and directions for dancing it can hardly be conveyed to the mind of the reader in print. Most of the Redowa music, however, is very suggestive, and to any one acquainted with the more simple dances, the Redowa step is soon acquired. The movement is about as follows:

Gent takes one hop on left foot and lady upon right simultaneously. Gent then takes one hop upon right foot, which has been passed behind, and to right of the left, which movement will turn gent to right, turning lady, who makes the movement in two running hops. This is continued alternately, one hop in time of partner's two running hops, care being taken to keep in perfect time with the music.

POLKA REDOWA.

THIS dance, from its simplicity and grace of movement, is a very popular one, and as the time is much slower than in any other, it is not quite so fatiguing, and is therefore more generally preferred. The movement is the same as in the Polka, so the same general rules and directions will apply, the only difference being in the time.

ESMERELDA.

THIS round dance has become almost obsolete in fashionable circles, so that a description is not essential.

DANISH POLKA

is performed with four steps, followed by four hops, turning; four steps then in opposite direction, with other foot. Hops same as schottische movement.

THE MAZOURKA VALSE.

THE time of this dance is the old Valse played slower.

The gentleman commences from the Valse position with the left foot and the lady with the right.

First Movement.—Slide the foot forward and spring lightly on it twice.

Second Movement.—Repeat the first movement with the other foot; having practised this portion of the step well from side to side, you may turn with it.

Third Movement.—Spring on each foot in succession, striking the heels together, then slide to the side. This portion of the step is seldom if ever used now; the dancers generally finish with the old Valse step after using the first and second movements as described.

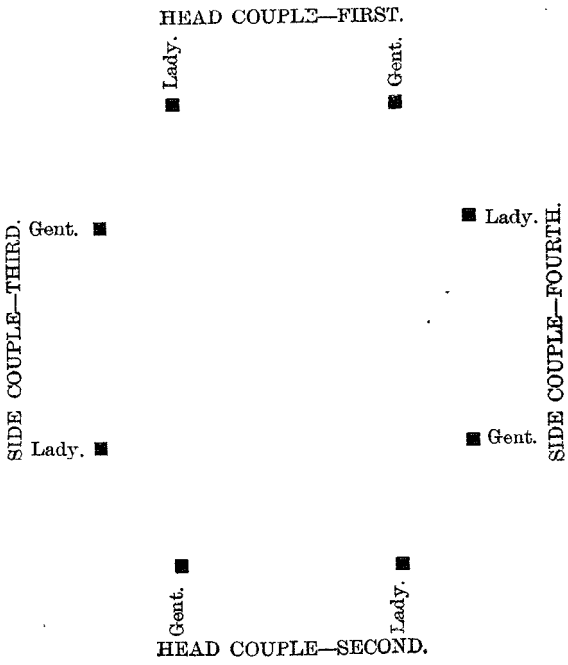
THE WALTZ COTILLION.

IN this dance the couples form the same as for a Quadrille. The old Valse step, or *trois temps*, is used. Top couple walk around inside the set until sixteen bars of the music have been played; then the top and bottom ladies advance, retire, advance again, and cross over, turning. This occupies eight bars of the music. The top and bottom gentlemen do the same. This is repeated by the ladies and gentlemen at the side. The

top and bottom couples walk to their places, and the side couples to theirs. All set to partners with the Valse step, and turn half around with right hands, finishing opposite the next lady or gentleman at your side. Repeat this till all are in places again.

All walk around. It is usual to perform the whole of the figure four times, but of course it will be left to the discretion of the dancers to continue the figures if they wish. Two or three chords are usually struck before commencing the dance.

PROPERLY FORMED QUADRILLE.



COUPLE DANCES.

In all Couple Dances, before commencing, the gentleman places his right hand to the lady's waist, so as to form a perfect support—the lady places her right hand in the gentleman's left. Raise the arms to a level with the shoulders. Both shoulders should be parallel. The lady's head turned to the left.

THE NEW VALSE COTILLION.

This dance is an importation from Paris, and has been used in the upper circles during the last three or four seasons. The figures are very numerous, as additions have been made since its introduction into this country, but the *original* six figures will be here described.

All who wish to join in this dance seat themselves around the room; of course an equal number of ladies and gentlemen is required, and certainly not less than ten couples should be present to make the dance enjoyable. One gentleman should be selected from the company to act as director.

First Figure.—The first lady at the top of the room takes a seat in the center (which the gentleman who has been selected to conduct the Cotillion places for her). He presents her with a cushion, which she rests on the floor, still retaining hold of it. The gentleman who conducts the dance then introduces another gentleman to her, who attempts to kneel on the cushion; if the lady does not wish to dance with him she pulls the cushion away, and he takes his place behind her chair. The next gentleman is then introduced, who makes the attempt to kneel, and unless the lady wishes to dance with him, she serves him in the same manner as the former gentleman; the second gentleman in that case takes his place behind the first. Another and another is introduced, until the lady selects one to dance with. In that case she allows the cushion to remain whilst the gentleman kneels upon it. He having knelt on the cushion, the lady arises, present her hand to the gentleman, with whom she valses. This is a signal for all the couples to follow their example and valse once or twice around the room. The gentleman who conducts the dance claps his hands as a signal for all to resume their seats. He then selects another lady to take the place of the first one in the center, and the figure is repeated until he wishes to change it.

Second Figure.—The director of the dance leads the first lady again to her seat and presents her with a small hand mirror, into which she gazes. The director then introduces a gentleman behind her chair. Of course his image will be reflected in the mirror, and if the lady does not wish to dance with him, she rubs the surface of the mirror with her handkerchief; this is continued until she has selected a gentleman to dance with, then she presents her hand, which, as in the former and all figures, is a signal for all to valse around the room, till the gentleman who conducts the dance claps his hands.

Third Figure.—The conductor of the dance takes a small basket containing various kinds of flowers (an equal number of each kind should be provided), and presents one of each kind to a lady and gentleman. (Care should be taken not to present flowers of the same kind to ladies and gentlemen sitting next to each other, because the figure loses its interest.) The gentleman on having a flower presented to him, arises, and walks around the circle until he finds the lady who has a corresponding flower. Having found the lady, she arises and valses with him. (Care should be taken to keep in the center of the room, as in this figure, dancers and gentlemen seeking partners, shall keep clear of each other.)

Fourth Figure.—The first lady is led into the center of the room by the conductor of the dance, who presents her with an orange (sometimes an apple or a ball is substituted); he then selects two or three gentlemen and places them opposite the lady in a line. The lady throws the ball up, and the gentleman who is successful in catching it valses with her; another lady is then selected, and the successful gentleman's place is filled by another. This is continued until all the ladies have occupied the position of the first lady. The director then gives the signal and all valse around.

Fifth Figure.—For this figure two, three, or more white aprons with long strings attached, must be provided. The director leads a lady into the center of the room, and hands her a chair. He then introduces two or three gentlemen to her, and presents them with an apron each, nicely folded. At a given signal they all unfold their aprons, and the first who succeeds in tying it on (having wound the string twice around his body and tied it in a bow in front) claims the privilege of danc-

ing with the lady. This figure is repeated in the same manner as No. 4.

Sixth Figure.—All form the same as for the Lancers last figure. The music and step is changed from Valse to Polka time. Give right and left hands alternately, till all in places; then, still keeping the Polka step, form the same as for Sir Roger de Coverley. The two lines advance and retire; advance again, take partners, and finish with a Galop *ad lib.*

NOTE.—The music for the new Cotillion is the *Valse à Deux Temps.* Change to Polka and Galop when necessary.

THE VARSOVIANA.

THIS dance is seldom danced now, though it formerly had an ephemeral popularity. We always considered it a rather boisterous sort of performance, and more suitable for the casino than the private ball-room. The following, however, will convey a distinct idea of the step:

First Part.—Pass the left towards the left, followed by the right foot in the rear, twice (first bar.) Repeat (second bar.) During the turn execute one polka step (third bar) and bring your right foot to the front, and wait one bar (fourth bar.) Begin as above with right foot, consequently reversing the order of feet throughout the step.

Second Part.—Commence with left foot, one polka step to the, left-turning partner (first bar.) Right foot to the front, and wait a bar (second bar.) Polka step, right foot towards the right, and turn partner (third bar.) Left foot to front, wait one bar (fourth bar.)

Third Part.—Three polka steps, commencing with left foot, toward the left (three bars.) Right foot to the front and wait one bar (four bars.) Repeat, beginning with right foot (eight bars)—making in all, sixteen bars, into which the music for this dance is always divided.

THE GORLITZA.

THE time is the same as that of the Schottishe, but not quite so quick. Take your position as for the Polka.

First Bar.—One Polka step to the left, beginning with left foot, and turning half around.

Second Bar.—Slide your right foot to right; bring left foot up close behind it, as in the fifth position; make a *glissade* with your right foot, ending with your left in front.

Third Bar.—Spring on your right foot, raising your left in front. Fall on your left foot, passing it behind your right foot. *Glissade* right with your right foot, ending with your left foot in front.

Fourth Bar.—Again spring on right foot, raising left in front. Fall on left foot, passing it behind right. *Glissade* to right with your right foot; end with same foot in front. Then repeat from beginning during the next four bars, but the second time be careful to end with the left foot in front. During the last two bars you turn around, but do not move forward.

The step for the lady is the same, with the order of the feet, as usual, reversed; except, however, in the last two bars of this figure, which both begin with the same foot.

The Gorlitza, like the preceding dance, is divided into parts. The first part occupies eight bars of the music; the second, sixteen bars. The step for the second part is as follows:

First Four Bars.—Commence with Polka Mazourka step with left foot to the left, and turn half around. Then do the step of the Cellarius to the right, beginning with the right foot. Fall on left foot, keeping it behind right foot; *glissade* with right foot, and end with same in front.

Second Four Bars.—Polka Mazourka with right foot to the right, and turn half around. Cellarius step with left foot to the left. Fall on right foot, keeping it behind; *glissade* with left foot, bringing it behind.

Repeat from beginning, which completes the sixteen bars of second half of the figure. Lady does the same steps with order of feet reversed.

THE NEW VALSE.

THIS graceful variation of the *valse* movement has not long been introduced, and is not yet so universally popular as it promises to become. It is more elegant than the *Valse à Deux Temps*, and more spirited than the Cellarius. The *tempo* is slower than that of the ordinary *Valse*. The step is extremely simple.

Gentleman takes his partner as for the *Valse à Deux Temps*,

Fall on the left foot, and make two *glissades* with the right (first bar.) Repeat, reversing order of feet (second bar.) Lady begins with her right foot as usual. The step is the same throughout. *Figure en tournant.*

The peculiarity of this *Valse* lies in its accent, which cannot properly be explained in words, but must be seen to be understood. We recommend our readers to lose no time in acquiring a correct knowledge of the New Valse. It is unquestionably the most easy and most graceful dance which has appeared of late years, and we are told on first-rate authority that it is destined to a long career of triumphs.

POP GOES THE WEASEL.

PERFORMED the same as the Country Dance, the ladies and gentlemen being placed opposite each other.

First couple down the outside, back—down the center, back—swing three hands once and a half around with second lady (first couple raise their hands) second lady passes under them to place—first couple swing three hands with second gentleman (first couple raise their hands), second gentleman passes under to place.

POLKA COUNTRY DANCE.

DANCERS form two lines—ladies on the right, gentlemen on the left. Top lady and second gentleman set a Polka step, and cross into each other's places; second lady and top gentleman repeat same to places. The two couples polka down the middle and back again. Same repeated till bottom couple are at top, and so on at pleasure.

THE TRIUMPH.

THIS good old-fashioned country dance is at once graceful and attractive.

The dancers stand in two rows—ladies on one side, gentlemen on the other. First lady and gentleman dance down the middle and up again; then the lady passes down the dance with the next gentleman followed by her partner. The two gentlemen lead the lady up between them, each taking her up by one hand, and holding their other hands above her head: pousette all around, and repeat the figure till all the ladies have been taken in triumph through the dance.

HIGHLAND REEL.

THIS, more or less, is the general reel of the English, Irish and Scots; except that the latter adopt the Highland step, which cannot be taught on paper. The dancers in parties of three or four—a lady or two ladies back to back, between two gentlemen in line to form one reel—*chassez* and form the figure eight, the gentleman changing places at each turn of the figure eight, and dance to partners; and continue the figure according to the time of the music.

ARKANSAS TRAVELER.

BALANCE first six, *chassez* half around—balance again *chassez* around to place—cross hands around to place, first couple swing quite around—down the center, back and cast off —right and left.

PORTLAND FANCY.

JOIN hands and swing eight—head couple (gentlemen and opposite lady) down the middle, and the foot couple up the outside, back to places—head couple down the outside, and the foot couple up the middle, back to places—ladies chain at the head, and ladies chain at foot—all forward and back, forward and cross by opposite couples and face the next four.

CAMPTOWN HORNPIPE.

FIRST couple down the outside, back—down the center (swing at the foot half around, (up the center (lady on the gentleman's side) and cast off—ladies chain—first couple balance and swing to place.

JORDAN AM A HARD ROAD.

SIX COUPLES IN A SET.

FIRST couple balance, cross over and down the outside—balance at the foot, cross over up the outside, down the center, back and cast off—right and left.

SOLDIER'S JOY.

FORM AS A SPANISH DANCE.

ALL forward and back, swing the opposite—all balance to partners, and turn—ladies chain—forward and back, forward again and pass to next couple.

SICILIAN CIRCLE.

THIS dance is formed precisely the same as the Spanish Dance, and the figures are performed in the same manner as the first number of a Quadrille, as follows:

MUSIC IN TWO-FOUR TIME—Four Parts.

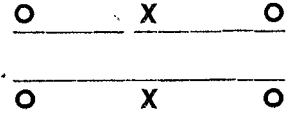
1. Right and Left - - - - - - - - - 8 bars.
2. Balance to partners, and turn - - - - - "
3. Ladies' Chain - - - - - - - - - - "
4. All promenade—Passing once and a half around, and finish facing the next couple, with whom the same figure is again repeated - - - - 8 "

Each time the figure is repeated, the dancers will face new couples, and the dance is ended at the option of the Floor Manager.

This dance was formerly a great favorite at public balls, but is now very seldom introduced, on account of the rude manner of performing it. Instead of setting to their partners and turning in places, or passing once and a half around in the promenade, the majority of rude dancers move hastily off with a gallop, sometimes passing more than half the length of a ball room, and at crowded balls are often unable to find the places which they left. When properly danced, however, it is a very social dance.

RUSTIC REEL.

THIS dance, in which each gentleman has two ladies, is formed in the same manner as the Spanish Dance, by each three facing three. Thus:



Position of the dancers before the music commences.

☞ O, lady; X, a gentleman.

MUSIC IN SIX-EIGHT TIME.—Three Parts.

1. Each gentleman takes the opposite lady on his right hand, and then *chassez* to the right across the room and back - - - - - - - - - 8 bars.
2. Take the other lady, and *chassez* to the left in the same manner, and back again to places - - 8 "
3. All forward and back (joining hands,) forward again, and pass through between each other, meeting the next set, with whom the same figure is repeated - - - - - - - - - - 8 " .

This dance is continued in the same manner, until the Floor Manager thinks proper to stop.

FAVORITE AMERICAN COUNTRY DANCES.

MONEY MUSK.

FIRST couple give the right hand, and swing once and a half around; then go below one couple and forward and back six; right hand to partner, and swing three quarters around; forward and back six; swing to places, and right and left four.

CHORUS JIG.

First couple down outside and back; down the center and back; cast off; swing contra corners; balance, and swing to places.

COLLEGE HORNPIPE.

First lady balances to the third gentleman, and turns the second; first gentleman balances to the third lady, and turns the second; down the middle and back; cast off, and right and left.

At the end of each figure pass one couple.

N. B.—Country dances are usually known by the name of the music to which the figures are set, and were formerly danced in an almost endless variety. As they are no longer fashionable, it is unnecessary to give additional descriptions of them.

FRENCH TERMS USED IN DANCING.

A VOS PLACES, back to your own places.

A la fin, at the end.

A droite, to the right.

A gauche, to the left.

Balancez, set to your partners.

Balancez aux coins, set to your corners.

Balancez quatre et ligne, four dancers set in a line, joining hands, as in La Poule.

Balancez en moulinet, gentlemen and their partners give each other right hands across, and *balancez* in the form of a cross.

Balancez et tour des mains, all set to partners, and turn to places. (See *Tour des mains.*)

Ballotez, do the same step four times without changing your place.

Chaine Anglaise, opposite couples right and left.

Chaine des dames, ladies' chain.

Chaine Anglaise double, double right and left.

Chaine des dames double, all the ladies perform the ladies' chain at the same time.

Chassez croisez, do the *chassé* step from left to right, or right to left, the lady passing before the gentleman in the opposite direction, that is, moving right if he moves left, and *vice versâ.*

Chassez croisez et déchassez, change places with partners, ladies passing in front, first to the right, then to the left, back to places. It may be either *à quatre*—four couples—or *les huit* —eight couples.

Chassez à droit—à gauche, move to the right—to the left.

Le cavalier seul, gentleman advances alone.

Les cavaliers seuls deux fois, gentlemen advance and retire twice without their partners.

Changez vos dames, change partners.

Contre partie pour les autres, the other dancers do the same figure.

Demi promenade, half promenade.

Demi chain Anglaise, half right and left.

Demi moulinet, ladies all advance to center, right hands across, and back to places.

Demi tour à quatre, four hands half around.

Dos-à-dos, lady and opposite gentleman advance, pass around each other back to back, and return to places.

Les dames en moulinet, ladies give right hands across to each other, half around, and back again with left hands.

Les dames donnent la main droite—gauche—à leurs cavaliers, ladies give the right—left—hands to partners.

En avant deux et en arrière, first lady and *vis-à-vis* gentleman advance and retire. To secure brevity, *en avant* is always understood to imply *en arrière* when the latter is not expressed.

En avant deux fois, advance and retire twice.

En avant quatre, first couple and their *vis-à-vis* advance and retire.

En avant trois, three advance and retire as in *La Pastorale*.

Figurez devant, dance before.

Figurez à droit—à gauche, dance to the right—to the left.

La grande tour de rond, all join hands and dance completely around the figure in a circle back to places.

Le grand rond, all join hands, and advance and retreat twice, as in *La Finale*.

Le grand quatre, all eight couples form into squares.

La grande chaine, all the couples move quite around the figure, giving alternately the right and left hand to each in succession, beginning with the right, until all have regained their places, as in last figure of the Lancers.

La grande promenade, all eight (or more) couples promenade all around the figure back to places.

La main, the hand.

La meme pour les cavaliers, gentlemen do the same.

Le moulinet, hands across. The figure will explain whether it is the gentlemen, or the ladies, or both, who are able to perform it.

Pas de Allemande, the gentleman turns his partner under each arm in succession.

Pas de Basque, a kind of sliding step forward, performed with both feet alternately in quick succession. Used in the Redowa and other dances. Comes from the south of France.

Glissade, a sliding step.

Le Tiroir, first couple cross with hands joined to opposite couple's place, opposite couple crossing separately outside them; then cross back to places, same figure reversed.

Tours des mains, give both hands to partner, and turn her around without quitting your places.

Tour sur place, the same.

Tournez vos dames, the same.

Tour aux coins, turn at the corners, as in the Caledonians, each gentleman turning the lady who stands nearest his left hand, and immediately returning to his own place.

Traversez, cross over to opposite place.

Retraversez, cross back again.

Traversez deux, en donnant la main droite, lady and *vis-à-vis*, gentleman cross, giving right hand, as in La Poule.

Vis-à-vis, opposite.

Figure en tournant, circular figure.

LONDON POLKA QUADRILLE.

First Figure.—(Four strains.) Forward four, change hands, return to places, polka waltz figure once around—balance and turn partners half around with right hand; ditto to places with left hand, promenade forward, turn without quitting hands, promenade to places, sides the same.

Second Figure.—(Three strains.) The first couple waltz back to couple on their right, ending with the hands across—cross hands half around with the right hand, ditto, back with the right hand, ditto, back with left hand, first couple waltz to their places; half promenade with opposite couple, waltz back to places; next couple, etc.

Third Figure.—(Two strains.) Frst couple lead or waltz up to opposite couple, turn the opposite couple half around with the right hand, turn back with the left hand, first couple waltz to their places; next couple, etc.

Fourth Figure.—(Three strains.) The first couple forward

in waltz position, changing the lady from the right to the left hand four times; four take hands around, pass the ladies from the left to the right hand four times, reforming the round after each pass; first couple waltz back to their places; next couple, etc.

Fifth Figure.—(Four strains.) The grand round; all balance *en carre;* the first lady cross over, followed by her partner, the gentleman dances back to his place, followed by the lady. N. B.—The arms placed akimbo after the round. First couple waltz once around, others the same, etc.

Sixth Figure.—(Three strains.) The first couple waltz back to the couple on their right, ending with the hands across; cross hands half around, with the right hand, ditto, back with the left hand, first couple waltz to their places; half promenade with opposite couple, waltz back to places; next couple, etc.

FLOWER GIRL'S DANCE.

FORM AS FOR THE SPANISH DANCE.

ALL *chassez* to the right, half balance; *chassez* back, swing four half around, swing four half around and back; half promenade, half right and left; forward and back all, forward and pass to next couple.

CIRCASSIAN CIRCLE.

FORM AS FOR THE SPANISH DANCE.

ALL balance, swing four hands, ladies chain; balance and turn partners; right and left; all forward and back, forward again and pass to next couple.

TEMPEST.

FORM IN TWO LINES OF SIX OR EIGHT COUPLES ON A SIDE.

FIRST two couples down the center (one couple from each

line) four abreast, couples part at the foot and up abreast and each turn around opposite the next couple that was below them on starting; four on each side right and left; ladies chain with the same couple; balance, four hands around (on each side), same four down the center, etc.

RUSTIC REEL.

EACH GENTLEMAN HAS TWO PARTNERS; FORM AS FOR THE SPANISH DANCE.

EACH gentleman *chassez* with right hand lady, opposite and back; *chassez* out with the left hand lady opposite and back; all forward and back, pass through to the next couples.

DEVIL'S DREAM.

FORM IN SETS OF SIX COUPLES.

FIRST couple down the outside (foot couple up the center same time) back first couple down the center back and cast off (foot couple up the outside and back at the same time); ladies chain first four; right and left.

FANCY FIGURES OF THE COTILLION.

THE PURSUIT.

THREE or four couples lead off. Each gentleman of the cotillion has the right to go behind any of the dancing couples and take the lady to dance with. He should clap his hands to announce that he means to substitute himself for her partner. This figure continues until each gentleman has regained his lady, to conduct her to her place. In order to give animation to the figure, as soon as a gentleman seizes a lady he should immediately be replaced by another.

THE FINAL ROUND.

All form a general round. The leader and his lady separate

from the circle (which immediately re-closes), and perform a waltz in the center. At a signal he stops, and his lady passes out of the circle. He selects another lady, with whom he also dances within the circle. He passes out of the circle in his turn, and the lady selects another gentleman—and so on for the others. When only two or three couples remain, all the couples finish with a *Tour de Valse.*

THE SNAIL.

All form a general round, and turn to the left. At a signal the leader drops the hands of the lady on his left, enters the circle, and continues moving to the left, forming a *colimacon* (snail), while the lady moves to the right, outside the circle. The leading gentleman and last lady each draw the others after them. When they are entirely coiled, the leader, with the others, pass under the arms of one or more couples to get outside; all follow without quitting hands. The leader conducts the others around the room at pleasure, and ends by reforming the general round. All finish with a *Tour de Valse.*

THE TWO LINES.

First couple, with all the others following, promenade around the room. The leader, with the other gentlemen, form a line; the ladies form a line opposite, each facing her partner. The first couple start off in a waltz, and pass down behind the line of ladies, and still waltzing pass between the two lines, and behind the ladies' line a second time; they stop below the last couple, the gentlemen on the ladies' side, and the lady on the side of the gentlemen. Each couple in succession execute the same figure. Finish with a *Tour de Valse generale.*

THE WINDING ALLEY.

The leader, holding his lady by the hand, promenades, inviting the other couples to follow in their order. Two circles are then formed, one within the other, the ladies by themselves

forming the inner circle, the gentlemen the outer one. The gentlemen leader with his lady starts off in a waltz, and goes through the winding alley formed by the two circles, until he has regained his place. He then exchanges places with his lady, she taking his place in the gentleman's circle—he her's in the ladies' circle. Each couple in turn perform the same figure. Finish with a *Tour de Valse*, by all.

THE LABYRINTH.

All the couples form a ring, and turn to the left. At a signal, the leader quits the hand of the lady to his left, and continuing to turn to the left, enters the circle forming a *colimacon* (snail), while the lady moves to the right outside the others. A circular space must be maintained, in order to waltz within it. In this position the leading couple set out by waltzing, and following the winding of the labyrinth formed by the general chain coiled upon itself, until they arrive at the last couple, and then take a place in the chain. As a new couple arrives, it takes its place next to the last arrived. When all in turn have arrived, finish with a *Tour de Valse*.

THE EUROPEAN MAZOURKA QUADRILLES.

DESCRIPTION OF THE FIVE FIGURES.

INTRODUCTION.—Wait eight bars; take hands around. Grand round, all to the left, four steps, to the right four steps, eight bars. *Petit tour*, forward and backward, eight bars.

First Figure.—Right and left, or *chaine Anglaise*, eight bars. Top and bottom couples advance, then the two ladies cross over, while the two gentlemen execute a quick turn, in giving each other the left arms by the elbows, and finishing back to places, four bars. *Petit tour* backward with the opposite lady, four bars. Right and left, eight bars. Advance, the two ladies cross over, while the gentlemen execute a quick turn in giving each other right arms, four bars. *Petit tour*

forward, four bars. Side couples repeat the same figure, which takes thirty-two bars.

Second Figure.—Eight bars rest. Top and bottom gentlemen give right hands to their partners, then they advance and retire, eight bars. Cross over by the left, four bars. *Petit tour* forward, four bars. Ditto to places. Side couples repeat the same figure, which takes thirty-two bars.

Third Figure.—Eight bars rest. Top and opposite ladies cross over, four bars, and recross in giving the left hand, they stop in center of the cotillion. The gentlemen, their partners, give them their right hands, and place the left around their waists, four bars. In this position, and without the ladies quitting each other's left hand, they make a half turn, to change places, four bars. *Petit tour* backward, four bars. Hands across, or *moulinet*, one round, six bars. Retire by taking partners' hands, two bars. Same figure to places, without the hands across the second time. Side couples repeat the same figure, which takes forty bars.

Fourth Figure.—Eight bars rest. Top gentleman gives his right hand to his partner, then they advance and retire, eight bars. A promenade. *Petit tour* forward and backward; a reverse, eight bars.

The Graces.—They advance again, the gentleman turns half around without quitting his partner's hand, and gives his left hand to the opposite lady, the two ladies join hands behind the gentlemen, four bars. Advance and retire by three in this position, four bars. The gentleman stoops and passes under the ladies' arms, four bars. One round thus to the left, at the end of which the opposite lady so taken is returned to her place, four bars. Gentleman then promenades to his place with his lady, four bars. *Petit tour* (*sur place*,) four bars. Same figure for the opposite couple, which takes forty bars. Side couples repeat the same figure, which takes forty bars.

Fifth Figure.—Eight bars rest. Half right and left, and *petit tour* backward, eight bars. Ditto to places. Hands four half around; *petit tour* forward, eight bars. Ditto to places. Right and left, eight bars. *Petit tour* forward and backward, eight bars. Side couples repeat the same figure, which takes forty-eight bars.

Finale.—Grand round all to the left and to the right, sixteen bars, and a *Grande Chaîne-plate.* Right and left all, eight around. When the partners meet in places, make the *Tour sur place*, or Mazourka, turn in place at pleasure, sixteen bars.

NOTE.—We give E. Coulan's description of this quadrille, the figures being the same as the Cellarius Mazourka. But the description of the former teacher, being more concise and simple than that of the latter—we adopted it for our little volume.

This dance, like other fashionable ones, has been modified in its simplicity to suit the taste and capacity of the dancing public to acquire with ease and facility its figures and steps.

It may be either danced in the form of a Cotillion, or by two couples, without the sides, as the *Quadrille Francaise* is often danced, which figures it much resembles.

It takes about ten minutes to dance; new couples can join in it at any time. The steps employed are the Mazourka. The great objection to the Mazourka Quadrille with us, is its unusual length.

The Mazourka Cotillion is now but seldom danced in fashionable society, and like the *Cellarius Valse*, which, since it was first introduced in 1844, has been so much altered in steps and time, that it is difficult to recognize its original features; therefore, it is of little moment to the social dancer—and its interest only rests with the profession, as to its merits or orthodox origin.

The Military Quadrilles are a beautiful set, which are executed only with walking and gallopade step. The figures,

however, are complicated, and would require a lengthened choreographic description to make them in any way understood.

HUNGARIAN RIGADOON OR MENUET QUADRILLE OF FIVE FIGURES.

As composed by Markowski, of the Imperial Academy of Music, expressly for the French empress' *feté*, given at the Tuileries, and as danced by her highness and court suite.

It is danced in two parallel lines of eight, or four couples, and may be formed of sixteen, twenty-four, thirty-two, etc., persons, arranged up and down the saloon like a contra dance. But eight persons in four opposite couples are requisite for each Quadrille.

Its character and steps are Mazourka.

First Figure.—All join hands—*Glissade* to the right and back to the left, four bars. Repeat the same figure, omitting the *round de jambe*, and execute in its place the reverence and salute, (that is, courtesy and bow), four bars. Each gent with lady by the hand, advance to center with six *jetés* and *pas final*, four bars. Change ladies in center and *Holubiec* with them by the waist, shifting from right to left arms, four bars. Each gent resumes his lady by left hand and return to places execute the same six *jetés* and end with *Holubiec* and *pas final* on their places, four bars.

These *jetés* are to be made small and kept back and well marked with the music, so as not to advance too rapidly to the center; or to cover too much ground.

Second Figure.—All the gentlemen go to right with right feet and within (*viz.* the gents move to right in a circle movement, while the ladies move to the left without—moving as a circle movement), while the ladies to the left, and without, doing a *Glissade*—*Glissade*, and *pas final*, and thus altogether move around and so back to places—each gent stopping before

each second lady, and seizing her in *valse* position, executes the *Holubiec*, sixteen bars. Each gentleman takes his lady under the arm, (her left arm under his right arm), and promenades to center with *pas Glissade—Glissade* three times, the fourth time the *pas final*, turn to places and return to them with the same step, fourth time all *Holubiec* on places, eight bars. Repeat No. 2, as above, eight bars. Bars thirty-two, B.

Third Figure.—All to center *separately*, with two *jetés* and three little rustic steps, *de bourré*, a run with *pas final* in center—then *Holubiec* in center and return to places with same steps, one, two, and one, two, three, and *pas final* and *Holubiec* again on places, sixteen bars. Waltz by all across and back to places, so as to occupy sixteen bars.

Step.—Glissade and hop lightly on the same foot, and repeat with the same foot, making one, two, three, four. Then walking steps around, one, two, three, four, at the fourth time, hopping on this foot, or *pas final*, according to the measure of the music, so as not to recommence the *Glissade* until this fourth time is well out.

This *Valse* movement is very pretty, and makes an excellent Waltz in couples.

Fourth Figure.—Solo by four ladies to center, with *jeté* by right foot, left foot before (*i.e.*, *pas de Basque*), and two small *fouettes* in the air, (whip step), making three times, and the fourth time *pas final*, returning to places with same step, having made a *Holubiec* in center in two couples, sixteen bars. All to center by hand—*Glissade—Glissade*, and *pas final*, and form two rings in center of four each, four bars. Rings around to right and left, eighteen bars. All to places with *Glissade*, and *Holubiec* on places, four bars—thirty-two bars.

Fifth Figure.—Kolo.—Viz.: A ring by all to right with *Glissade—Glissade*, and *pas final* at each two bars, eight bars. Back to left, eight bars. Ring broken—all the gents to right,

and ladies to left, making a circle in going around, as described in figure second, No. 1, sixteen bars. All Waltz as in figure three, sixteen bars—forty-eight bars.

Professor Markowski causes the reverence and salute—that is, the bow and courtesy, to be done in the first figure, first part, as also in the other figures, instead of the *pas finale*, one, two, three, and the *Rond de Jambe*.

Also, his *Jetés* are each followed by a slight hop on the same foot—thus giving time to keep the measure. The little hop must be carefully executed.

The following explanation is necessary to a proper understanding of the last figure—as taught by the composer, and with which Mr. F. Troubat, who now resides in Paris, had the goodness to furnish us:

"In the last figure after the round or general ring, and the starting to right by the gentlemen and ladies separately, the eight dancers take hands in a straight line, and advance with a *pas marché*, two measures; *Holubiec* in couples in a straight line, two measures; resume hands and advance, two measures; *Holubiec* again, two measures; and so twice more, being eight measures, or bars. Then attack the waltz."

Markowski's *Holubiec* is a single *pas marché* around, and not the difficult whirl, called *tour-sur-place*, as in the Mazourka Quadrille.

This dance is almost entirely executed in the *valse*, side and forward movements, and *Holubiecs* with the *pas marché* step. The Mazourka steps used in it are hardly more than a graceful walking movement, and depend upon *manner* altogether.

The form and figure of the Mazourka Quadrille are being dropped, or not now used. It is simply danced in fashionable circles, in couples as the other *valses*, and the figures improvised as they progress around; or as fancy may dictate. Intricate quadrille figures have been abandoned in society.

THE TRIPLET.

It is a lively medley, and very popular in the English ball rooms.

The object of this dance is to combine, and reduce to order, the three dances now so popular. And while retaining all their animation and vivacity, to prevent the present crowding, confusion and collisions, so generally complained of.

THE TRIPLET FIGURES—GALOP.

Four couples stand as for a set of Quadrilles. Eight bars before beginning.

First Figure.—The four couples galop with four steps into the couples place and turn half around, the same around to places, eight bars.

Second Figure.—The first couple galop once with four steps toward each couple all around, eight bars. The second, third and fourth couples do the same, twenty-four bars.

Third Figure.—The four couples advance with four slow setting steps to the center and galop around to left, to places, eight bars.

Fourth Figure.—The first figure repeated.

Fifth Figure.—The first couple galop between the opposite couple and return outside (*a Tiroir.*) The side couples the same; this repeated, thirty-two bars.

Sixth Figure.—The third figure repeated.

Seventh Figure.—The first figure repeated.

Eighth Figure.—The first couple do the *valse galop* around the center of set, eight bars. The second, third and fourth couples do the same, twenty-four bars.

Ninth Figure.—The third figure repeated.

Tenth Figure.—The first figure to finish.

THE TANGO.

The Tango was originally a South American dance, com-

posed in two-four time. Arranged for the ball-room, by M. Markowski.

TO BE DANCED IN COUPLES.

First Part.—The gentleman and lady at the beginning stand face to face, without taking hands, or holding by the wrist.

1. *Echappé* with the right foot, and raise the left foot; the second time to the side, point it down. Spring on the right foot slowly, the three following times quicker. The lady does the same with the gentleman.

2. Give their right hands to each other and place their left on their sides. During these steps they look under and over their arms, which they move in graceful circles four times changing their hands and feet, and finish by *Echappé levé* bringing the foot into the third position. Three *jetés* well marked. They turn their faces from right to left, and from left to right.

The four measures which follow are different from the first, because the dancers turn, sometimes to the right and sometimes to the left. The gentleman holding the lady by the waist as in the *tarantula.*

Second Part.—Valse time movements to form the graces.

1. The gentleman takes the lady by the waist as in other dances. He commences with the left foot *Coupé*, bring the left foot back slowly in the third position.

2. A *Jeté* in front.

3. *Fouatté* (whip step) with the left foot, and spring on the right foot.

4. They turn in the Valse, at their pleasure from right to left, or left to right. The gentleman commences with right foot.

The lady does the same all through, taking care always to commence with the left foot, if the gentleman commences with his right or the opposite foot to the one he begins with.

GERMAN OR PARLOR COTILLION.

THESE Cotillions may be danced with the step, either of the Waltz, or the Polka, the Mazourka or the *Vàlse à Deux Temps*, by an uulimited number of persons.

Each gentleman places his partner on his right hand. There is no rule that any particular figure shall be danced, nor is it intended that the figures here explained shall be danced in rotation. The selection is left to the determination of the leading couple, who commence the figure, which the other couples repeat in succession. In large parties of twenty-four or thirty couples, it is customary for two or more couples to perform one figure at the same time, otherwise the amusement might be tedious by its length.

To preserve the regularity of the dance, the same seat should be maintained by each individual throughout.

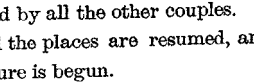
It must be well understood that in selecting partners for the figures hereafter explained, no previous introduction between the parties is requisite. It is only necessary to present the hand to the lady or gentleman who is chosen.

One great interest in these figures is, that their constant variety enables each gentleman to dance with almost every lady.

The first couple start with the Polka, or Valse, and are immediately followed by all the other couples.

After one round the places are resumed, and what may be called the first figure is begun.

The leader selects two ladies, and his partner selects two gentlemen. Thus:



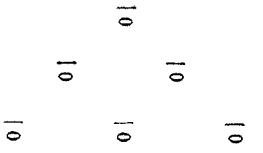
FIRST FIGURE.

They advance, and each gentleman takes the lady opposite to him, and dances one or two rounds with her, after which

they return to their places. The next couple do after the same manner, and if, as I said before, the Cotillion be a large one, two or more couples begin at the same time.

THE PYRAMID.

The first three couples begin with the Polka or Waltz around the room. The first three ladies choose three other ladies, and the six ladies place themselves thus:



The three gentlemen then select three other gentlemen, and holding each other's hands pass in zig-zag form between the ladies; when on a signal given by the leader, each gentleman takes one of the ladies standing, and dances the Polka with her. When they have resumed their seats, the other three couples repeat the same figure, and so on until all the couples have danced it.

THE TWO FLOWERS.

The leader takes two ladies, and asks them each to name a flower. He then presents them to one of the gentlemen, desiring him to say which flower he prefers. When the gentleman has made his choice, he is presented with the lady the name of whose flower he guessed—he dances with her, and the leader dances with the other lady around the room. The other couples perform the same figure in their turn.

THE ROUND AND GRAND CHAIN.

The first two couples dance several rounds of the Mazourka and *Petit Tour*. The first gentleman takes another lady, and the second lady takes another gentleman.

They then advance and retire, advance again, and the two gentlemen with the lady pass under the arms of the two ladies facing them, and join hands behind the gentlemen. The ladies also join hands behind the center lady. They turn one round to the left, afterwards form a circle holding hands. Then *Grande Chaine* until they meet their partners, when they couple off with the Mazourka. The same figure for the remaining couples.

THE STAR.

The first three couples commence with the Polka. The ladies select three other gentlemen, and the gentlemen three other ladies. The six ladies place themselves in a *moulinet* right hands in the center, giving the left hands to the gentlemen, and all turn.

Three of the ladies hold their hands a little above those of the other three.

At a given signal the three ladies who hold their hands above, leave the center and dance with their partners in the narrow space between each lady and gentleman.

Meanwhile the three other couples continue to turn slowly one way and the other, still keeping in the center of the star, changing from right hands to left.

After repeating this two or three times, they finish with a round of the Polka, and return to their places. The same to be repeated by the rest.

RUSSIAN MAZOURKA QUADRILLES.

DESCRIPTION OF THE FIVE FIGURES.

Introduction.—Wait eight bars. 1. *Kolo*, or the grand round—all taking hands—four steps to L, four steps to R, or back to places, eight bars.

The step thus used is the *Waltz Mazourka*, with the *Coup de talon*, which can be done in moving sideways, or in waltzing.

2. Grand chain, half around and return to places with the Mazourka step, eight bars.

3. Figure part begins. Top couple goes out with Mazourka step and two *Pas de Basque* steps, four bars, and Redowa Valse to places, four bars.

4. The same couple *Holubiec*, thus: *Pas de Basque* around each other in places, and Mazourka valse, eight bars.

The other couples do the same figures.

Second Figure.—1. *Kolo.* The four couples in waltz position, go around with the Mazourka sliding heel and stroke step, viz., *Coup de talon*, done three times, and for the fourth time one whole waltz turn; this is executed four times in going around, and four waltz turns in each *quatre* of the Quadrille; or at the end of every four bars a waltz turn, sixteen bars.

2. The leading couples in waltz position, glide around each other with sliding Mazourka step, to their respective right hand side couples, four bars, and with the sides perform the *Tiroir Figure*—this is simply a *Chassez Croisez*, the gents and ladies facing their own partners (ladies passing in center), two bars one way, and two bars back again.

4. The leading couples then hands four in center, four bars.

5. Redowa Valse to places, four bars.

6. *Holubiec* in places—the Redowa step done as a square, and the partners disengaged; finish with Valse, eight bars.

The side couples execute the same figures.

SECOND PART OF SAME QUADRILLE.

1. The leading couples do the *Cellarius Valse* movement, (so called), sixteen bars.

This figure cannot be easily described, and must be taught.

2. The same couples *Holubiec* in places, eight bars, viz., *Jeté Volte, Pas de Bourré back.*

Sides repeat the same.

Third Figure.—1. *Kolo.*—The four couples together perform the *Tiroir figure* all around to places, eight bars.

2. The leading couple Valse out four bars, gentleman takes the right hand side lady, and with his own partner executes the "Graces," which takes twenty-four bars.

This is only done *once* by each gentleman, going regularly around.

This figure must be taught.

Fourth Figure.—1. *Kolo.*—All the couples promenade around with the forward Mazourka step, and *Pas de Basque*, half around the Quadrille, eight bars, and Redowa Valse to places, eight bars.

2. The leading couples *Tiroir* into each others' places, four bars.

3. Set to partners with Mazourka step, four bars.

4. *Re-traversez* to places, with the same figure, four bars.

5. Set again to partners in places with Mazourka step.

Side couples do the same.

SECOND PART OF FIGURE.

1. The two leading couples cross over with Mazourka and *Pas de Basque* steps, eight bars.

2. Redowa Valse to places, eight bars.

Sides the same.

Fifth Figure.—*The Kolo* is as the first quadrille—all eight hands around.

2. All the gentleman *Allemand* with their partners in places, ending with casting their ladies to the left hand corners, while they go to the right hand corners, each meeting at the corners a lady and a gentleman. This takes eight bars.

3. The ladies and gentlemen thus meeting, (partners being changed all around,) *Pas de Basque* around each other, four bars. The lady being thus left on the right of the gentleman, they will join hands, and with the forward Mazourka step prom-

enade half around quadrille, four bars, and casts the lady thus with him to the left hand corner, where new partners are met as before—where all execute the P*as de Basque* again, and promenade half around. These changes of partners are done four times, with the same steps and figures, till the gentlemen regain their own partners.

Salute partners and finish.

The steps of this dance are nearly the same as those of the old Mazourka set, only the *Pas de Basque* and Redowa Valse steps are combined with them, making it a light and elegant Mazourka set, being less fatiguing and much shorter than the other quadrilles. They are easily acquired, but must be taught, no written or choregraphical description can convey them accurately to the pupil. Like all dances and steps they must be learned. Books can only assist the amateur and learner.

JUNIOR SCHOTTISCHE QUADRILLE.

DANCED TO ONE AIR, OR CHANGES MAY BE MADE IN THE MUSIC AT PLEASURE.

First Figure.—Top and bottom couples promenade around each other inside of figure, eight bars. The same couples waltz across into each other's places, eight bars. The side couples do the same figures, eight bars. All waltz around to places, eight bars.

Second Figure.—Eight bars rest. Top and bottom couples promenade up, and exchange ladies. Gents with the ladies thus exchanged waltz back to places, eight bars. All the couples *allemand*, thus: The gentlemen swing the ladies half around with right hands, four bars, and back with left hands, four bars, in places, eight bars. The side couples do the same. Exchange ladies, eight bars. All thus again *allemand* in places. The leading couples meet again, and the gentlemen re-

gain their own partners, and *valse* into each other's places, eight bars. The side couples do the same, eight bars. All being in opposite places, waltz around to their own places, eight bars.

Third Figure.—Eight bars rest. The leading couples promenade up to their respective left hand side couples, four bars. The four gents take the ladies thus brought opposite to them, and waltz out to their left hand sides, forming a line of four across the room—the leading couples in the center of the line—the side couples outside. This takes four bars. The two lines forward, each meeting thus their partners, take partners and waltz to places, eight bars. The side couples repeat the same, taking care to form the line up and down the room. The side couples are now in the center of the line, eight bars.

Fourth Figure.—Double lady's chain. The four ladies hands across half around, four bars; on reaching the gentlemen opposite their places they waltz in places (or, swing with left hand), with him, four bars. The four gents then also right hands across, until they reach their respective ladies, four bars, then waltz with partners in places, four bars, all waltz around to their own place, eight bars.

Fifth Figure.—Eight bars rest. Grand chain—viz: Right and left all eight. The gentlemen waltzing with every third lady he meets, four bars, in going around—which will be four times, thirty-two bars. The top and bottom couples balance to their respective right hand side couples and do the *tiroir* figure—the two couples pass through each other in open order, the ladies passing in the center, with four turning *voltes*—the gentleman pass outside—thus they pass around the Quadrille, doing the Schottisch balance and four *voltes* with each couple they meet, till they have arrived in places, taking four times for the passes, thirty-two bars. Finish with the *Schottische Valse*, sixteen bars. Waltzing *ad libitum*.

DANCING, AND ITS HAPPY INFLUENCES.

In classing this elegant accomplishment with the fine arts, we adopt the distinction made by the ingenious author of a work entitled "The Fine Arts Reduced to a Principle." He divides the arts in general into three kinds, with a view to their different ends. The first, he observes, have for their object the necessities of man, whom Nature seems to leave to himself as soon as she has performed the office of ushering him into the world. Exposed as he is to cold, hunger, and a numberless train of ills, the remedies and preservatives of which he stands in need, seem ordained to be the price of his own labor and industry. This gave rise to the Mechanical Arts.

The next have pleasure for their object. These sprung wholly from the bosom of Joy, and owe their existence to sentiments produced by ease and affluence. They are called, by way of eminence, the Fine Arts—such as Poetry, Painting, Sculpture, Music, and Dancing.

The third kind are those which are subservient to both usefulness and pleasure: Architecture, for example, and Eloquence. Necessity first produced them, and taste has given them the stamp of perfection. They hold a sort of middle rank between the two other kinds, and may be said to share their utility and delight.

Dancing is, of all the Fine Arts, that which seems peculiarly devoted to cheerfulness and joy. It is the lively expression of these emotions by gestures and attitudes. It seems to have nothing but pleasure in view, yet, like Music, its sweet accompaniment, it tends to refine the manners, and to give health, activity, and vigor, as well as graceful ease and elegance to the human frame. People are too apt to look upon Dancing as merely a pleasant recreation, and seldom think of any important end which it can answer. A few lines, therefore, may not be misemployed in illustrating this point.

Few persons are ignorant of the good effects of exercise in preserving or restoring health. But of all active exercises, Dancing is undoubtedly to be preferred. The best medical writers seem only afraid of recommending it with too much earnestness, lest the pleasure it affords may often lead to excess. When kept within the bounds of moderation, it gives salutary play to the organs of life; every muscle is in motion; the lungs are expanded; the stomach is strengthened; obstructions are prevented or resolved; the circulation of the blood and the performance of all the necessary secretions are most desirably facilitated.

Let us next consider its happy influence on the mind. The usual cheerfulness of well-bred company, the sprightly dispositions which draw young people together on festive occasions, and the charms of music, give a spring to the spirits, and dispel vapors, melancholy and every sickness of the heart. Thus we find that this agreeable amusement contributes as much to health, both of mind and body, as to outward grace, well-bred demeanor, and to a becoming, yet modest assurance, not only in public assemblies, but in the circles of private intercourse.

The lovers of dancing, like those of music, are ever fond of variety; and, indeed, to give a true zest and to keep up the interest created by each, variety is and ever will be essential

As authors generally are disposed to entertain a very elevated opinion of the subject on which they discourse, our readers should not be surprised that we regard the art of Dancing not only as an agreeable and elegant pastime, but as one of the most efficient as well as delightful means of civilization. So long as dancing is cultivated, civilization progresses; but no sooner is the interdict issued against this elegant accomplishment and social amusement, than the people who had been refined and polished by its inspiration, relapsed into barbarism, or gave place to others more spirited than themselves

In every period of life, the art of dancing facilitates the acquisition of ease and elegance in personal deportment, but especially when acquired in early life. They who have learned to dance in childhood are ever distinguishable in manner from those who have not learned. They enter a room and retire therefrom, or pace an apartment, with ease and dignity of carriage. Graceful movement has become a second nature by early training and continued practice.

Nature alone will not teach good manners. Art is Nature's younger sister, and comes in to finish what Nature begins. Each has her beauties, each her imperfections; and they correct each other. Guided solely by nature, we are awakened—by Art, we become formal, cold and deceitful.

Books alone are not sufficient to teach our art. Personal instruction and discipline are indispensable. A few lessons sometimes suffice for those gifted with a delicate sensibility and quickness of apprehension. But a living model, a severe and friendly criticism are necessary to render books of etiquette available even to those who are naturally elegant.

Dancing, says a recent author, has been employed by all nations in all ages, to exhilarate the mind, and give expression to the consciousness of abounding health, which there is no doubt it contributes to maintain. It has the advantage over most other exercises, in being *social*. Being accompanied by music, both the mental and muscular powers of all those engaged in it are united in executing the same movements, which are consequently effected without much exertion of the will; so that it secures a large amount of exercise with but trifling fatigue. It harmonizes with the general plan of the organic movements of the body; aud should be cultivated in every family as an antidote to the effect of toil and weariness.

We need not enter into a defense of dancing. This the wisest and best men have done, who, discriminating between its use

and abuse, have delivered it from its isolated position as the only one of the liberal arts which had been discountenanced, because, forsooth, it was sometimes carried to excess. Solomon, the wise man, says that there are times for all good things, and adds, that there is a time also to dance.

THE SUPPER ROOM.

BEFORE entering the supper-room, it is necessary for the managers to designate which end of the room is to be for the head of the table, and then form the company for a march. When ready, direct the first couple how to proceed. But if no particular arrangements are made, the company will proceed to the further end of the room. While marching to the supper-room, each couple should keep their position in the line, so that all may take their places at the table in regular order.

If the company be large, there is often a reluctance on the part of gentlemen taking the head of the table, because of the onerous duty it sometimes imposes of carving. This should be cheerfully performed by every gentleman to the best of his knowledge.

Gloves should be removed at the supper-table. Servants in waiting are the only persons privileged to wear them.

If the supper be a private one, the lady of the house sits at the head of the table, and the gentleman opposite to her.

The places of honor for gentlemen are on each side of the lady of the house, and for ladies on each side of the gentleman.

The company should be so arranged that a gentleman will be beside each lady to assist her.

It is the duty of a gentleman to see that the ladies near him are properly attended.

The best guide for persons unacquainted with the usages of society is to pay attention to what others do, the majority of

whom know, or ought to know, what is proper on such occasions.

Before rising from the supper-table, be assured that the majority are prepared to leave. Should there be insufficient room for presenting your arm to the lady, let her precede you; conduct her to the ball-room or ladies' sitting-room, as she may prefer; and as soon as dancing is resumed, be prepared to take part with your partner.

ADVICE TO WALTZERS.

THE first requirement is that pupils, while dancing, be as careful to observe a strict deportment as to preserve a graceful carriage, which cannot with impunity be neglected.

During many years of professional labor, we have received not a few suggestions in the art from both the progress and deficiencies of pupils, the natural graces of some, and in others the awkwardness suggestive of rules for improvement.

On a dancer's first entering a crowded assembly, the management of a partner is not an easy task, requiring, as it does, so much tact and delicacy; and so many obstacles to uninterrupted facility presenting themselves. If a gentleman cannot avoid contact with other dancers, or cannot keep clear from even the most inexperienced; or if he do not keep in time to the music, as it becomes quick or slow, he cannot be considered to be a good waltzer. These points can be gained only by constant practice—practice in the dancing school, where the dancer should serve his apprenticeship, rather than make his debut in the ball-room, where he subjects others to vexation and himself to humiliation.

Though a pupil has attained perfect skill in his steps and can go through the most difficult evolutions of the waltz; if his head be rigid on his shoulders, his arms contorted, his back bent, or his legs be stiff and ungraceful, he cannot justly claim to be a good waltzer.

A dance should not be looked upon as a constrained exercise, still less as one of display. Whoever in a waltz loses his natural air, and assumes an attitude, or even a look, which is foreign to him, may be sure that he waltzes badly. This is addressed not to gentlemen only, but also to ladies, to whom we wish to secure simplicity and ease of motion, and a consciousness of the necessity of perserving graceful and natural attitudes.

It is recommended that the lady, when waltzing, leave herself to the direction of her partner, trusting entirely to him, without in any case seeking to follow her own impulse. A lady who should endeavor to avoid an encounter with other dancers, would risk interfering with the intention of the gentleman, to whom alone should be intrusted her security amid the crowd surrounding and crossing her in every direction. Should she wish to rest, let her inform the gentleman of her desire, and not suddenly stop in the midst of the circle. Her partner should have the opportunity of choosing the time and place of stopping, so as to insure her safety amid the mass. A gentleman should not relinquish his lady until he knows that she has fully recovered from the effects of long continued rotatory motion, which are sometimes so powerful as to cause loss of equilibrium if she be detached too quickly.

The part of the gentleman is not the least difficult, it demanding more care and detail, he having to direct himself and his partner at the same time; but to suppose that the lady's part is simply negative, not requiring any particular skill, is a great error.

Ladies who imagine that a few attempts made in private and under the supervision of parents or friends, will enable them to appear with success in society, greatly deceive themselves; and we are not prompted solely by professional interest in saying that the instruction and advice of a master are not only useful, but absolutely necessary. It is a master's duty to point

out to the lady the steps and attitudes she should acquire, to remark such steps as may be imperfect, when her hand is misplaced, when she weighs unduly upon her partner's arm, throws herself back too much, or has any other defect which if not amended at the outset may subsequently become irremediable.

Professors, while regulating the steps and attitudes of their pupils, should at the same time attend to the preservation of the natural and graceful characteristics of each one; causing Art and Nature to aid each other in producing a beautiful effect.

In a large class of scholars there will always be a diversity of style. There should, therefore, be no spirit of rivalry as to superiority, as pupils with very different qualifications may yet be equally good dancers. That one should as a partner be preferred to another, ought neither to offend nor surprise; as the preference arises generally from agreement of style or movement. These differences of movements, common to both sexes, make the waltz highly attractive.

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